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Record Supplement

for

March, 1945

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BA	Bost	K	Keynote
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CX	Columbia Two-Record Masterworks Set	P	Parlophone
D	Decca	PAR	Paraclete
ES	Bost	SON	Sonart
G	Gramophone (HMV)	V	Victor
		VM	Victor Masterpiece Set

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THE GRAMOPHONE SHOP, Inc.

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The Gramophone Shop, Inc.

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Vol. VIII

Record Supplement for March, 1945

No. 3

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Quartet No. 4 in C minor, Op. 18,

No. 4. Budapest String Quartet. Three 12" records (6 sides) in Set CM-556†; price complete with album \$3.68.

The Opus 18 Quartets were probably written between 1798 and 1800 (although Grove's places the date a bit earlier) and published in two volumes, the first three in the summer of 1801 and the remaining three in October of the same year. Dedicated to Prince Lobkowitz, a friend, patron and admirer of Beethoven, these quartets were written about the time the composer was experiencing the first signs of deafness.

The C minor Quartet, probably the last in point of composition, is unusual for many reasons. There is no slow movement, although the Menuetto is tragic in mood. All movements are in the key of C (major or minor), with the exception of the Trio of the Menuetto. (Usually one movement differs from the others. The explanation may be that there is no Adagio.) The manuscript has been lost and no preliminary sketches have been found. As a result it has been assumed that the composition was written in a single effort.

The four movements are marked *Allegro ma non tanto*, *Scherzo (Andante scherzoso quasi Allegretto)*, *Menuetto (Allegretto)*, *Allegro*.

With this recording, the Budapest Quartet approach their goal of recording the complete Beethoven Quartets. Only the Opus 18 Quartets Nos. 5 and 6 remain unrecorded, although many of their older records (such as Op. 59, No. 1 — never released in this country — Op. 18, No. 3, and the *Grosse Fuge*) have been discontinued.

Their present performance is about as perfect as one could imagine. The superb *Menuetto*, with its foreshadowing of the late quartets, is especially noteworthy. The Budapest Quartet recording easily surpasses the fine, but poorly recorded version by the Lener Quartet, which this set is apparently designed to replace. The discontinued version by the Coolidge Quartet was good, but hardly in the same class with the present reading.

BEETHOVEN: Sonata No. 21 in C major, Op. 53

("Waldstein") (5 sides) & Rondo in C major, Op. 51, No. 1 (1 side). Benno Moiseivitsch (piano).

Three 12" imported records, Nos G-C3289/91; price \$6.30.

The *Grand Sonata in C major*, Op. 53, was dedicated to Beethoven's patron Count Ferdinand Ernst Gabriel Waldstein (1762-1823). Published in 1805, it had been composed the previous year. In its original form the sonata contained a long *Andante* (the *Andante Favori* in F major) which was removed at the advice of

some discerning critic and replaced by the present short introductory *Adagio* to the final *Rondo*.

The sonata is one of the most famous, and, in spite of being a favorite of many pianists, it is represented in the domestic catalogues by only one recording, that of Walter Gieseking (which has been out of stock for a long time). This is strange, because the sonata is a perfect example of Beethoven's so-called "middle period." It is a virtuoso work which requires a prodigious technic and the bravura style which Moisevitch certainly possesses. In his steely brilliant performance, the exciting first movement comes across as it rarely does in performance.

On the last side there is a delightful performance of the Mozartean *C major Rondo*, Op. 51, No. 1, first published in 1797.

The recording is among the best to come from the British studios. The pianist's big, brilliant tone is admirably reproduced.

The supply of these imported records is severely limited at the present time.

BEETHOVEN: *Symphony No. 7 in A major*, Op. 92. Philadelphia Orchestra conducted by Eugene Ormandy. Five 12" records (10 sides) in Set CM-557†; price complete with album \$5.78.

Not received by our press deadline. To be reviewed in a forthcoming issue. This album, announced as a special release, will constitute part of the April list.

CHOPIN (FREDERIC)

CHOPIN: *Ballade No. 1 in G minor*, Op. 23. Eileen Joyce (piano). 12" imported record (2 sides), No. C-DX1084; price \$2.10.

Chopin's *G minor Ballade*, Op. 23, first published in June of 1836, was suggested by Adam Mickiewicz' Lithuanian epic, *Konrad Wallenrod*.

While Chopin was in Leipzig during 1836 he played this *Ballade*, some *Etudes*, *Nocturnes* and *Mazurkas* for Schumann. Afterwards Schumann wrote of the *Ballade*: "It appears to me the work which shows most genius,"

and Chopin, on being told of this, replied, "I am glad of that, for it is the one I prefer also." The mood is somber and impassioned, as is the poem on which the music is based.

Eileen Joyce's performance is vigorous and powerful, displaying an uncommonly fine feeling for this passionate epic. The recording is excellent.

There are so few recordings of the individual *Ballades* it is a pleasure to be able to say that this one is in stock, even though the quantities are limited.

COWARD (NOEL)

COWARD: *Let's Not Be Beastly to the Germans*.

Noel Coward (baritone) & Robb Stewart (piano)

& DANE (CLEMENCE): *The Welcoming Land*.

Noel Coward (recitation). 10" imported record (2 sides), No. G-B9336; price \$1.57.

We have received a few additional copies of this record by Noel Coward. It was originally reviewed in the December, 1944 SUPPLEMENT.

GRIEG (EDVARD)

GRIEG: *The Last Spring*, Op. 34, No. 2 & TCHAIKOVSKY: *Serenade for Strings in C major*, Op. 48-Waltz only. Boston Symphony Orchestra conducted by Serge Koussevitzky. 12" record (2 sides), No. V-11-8727; price \$1.05.

Both of these two selections have been in the catalogue for some time, but in different couplings. *The Last Spring* was on the last side of the Siloti arrangement of Vivaldi's *Concerto Grosso in D minor*, Op. 3, No. 11 (VM-886) and the Waltz from the *C major Serenade* was on the last side of Tchaikovsky's *Fourth Symphony* (VDM-327).

The new coupling makes a fine single record which may be heartily recommended. The incredible percision of the string section of the Boston Symphony is fully revealed in these magnificent recordings.

HANDEL (GEORGE FREDERIC)

HANDEL: *Solomon*—With Thee th'Unsheltered Moor & MOZART: *La Finta Giardiniera*—No. 4, *Not donne poverine*. Isobel Baillie (soprano, in English) & Hallé Orchestra conducted by Leslie Heward (in the Handel) & City of Birmingham Orchestra conducted by Basil Cameron (in the Mozart. 12" imported record (2 sides), No. C-DX1080; price \$2.10.

Handel's oratorio *Solomon*, composed between May 5 and June 13, 1748, was first produced on March 17, 1749 at the Covent Garden Theatre. The text is supposed to have been written by Thomas Morell, who also collaborated with Handel on *Jephtha*, *Joshua*, *Alexander Baulus* and *Theodora*. One of Handel's most mature works, it was written at a time when he was freed from the continual burden of an unruly band of foreign singers. The soloists were for the most part native artists (in contrast to the Italian singers employed in his earlier efforts) and nearly all were willing servants on whose good faith he could rely.

The present aria is sung by Solomon's wife, the Pharaoh's daughter, at the conclusion of a magnificent love scene. It immediately precedes the beautiful Nightingale Chorus "May no rash intruder" included in the *Columbia History of Music for Eye and Ear*, Vol. II (CM-232). The text is quoted because of its general excellence.

Recit:

"When thou art absent from my sight
The court I shun, and loathe the light."

Aria:

"With thee th'unsheltered moor I tread,
Nor once of fate complain,
The burning suns flash'd round my head,
And cleav'd the barren plain.
Thy lovely form alone I prize,
'Tis thou that canst impart
Continual pleasure to my eyes,
And gladness to my heart."

The scoring is for strings with piano continuo. The hall echo is noticeable, but not overpowering. The balance between the voice and orchestra is good and the piano is never intrusive.

On the reverse side is another first recording. Little has been recorded from Mozart's "opera buffa" *La Finta Giardiniera*, so we are indeed fortunate to have a few copies of this lovely aria. The opera was commissioned by the city of Munich for the carnival of 1775 and the Elector of Barvaria, Maximillian Joseph himself wished Mozart to compose it and to come from Salzburg to be present at its premiere. Although the librettist is not known, Calzabigi, the author of the libretti for Gluck's *Orfeo*, *Alceste* and *Paride ed Elena*, has been suggested. In any event, it was based on one written the previous year in Rome for an "opera buffa" of the same name by Pasquale Anfossi, which enjoyed great popularity throughout Europe.

The first performance which took place on January 13, 1775 was a brilliant success. The work was mounted a few times more that season and then fell into a decline. It was revised with an excellent German text in 1779-80 as *Die Verstellte Gärtnerin* and later in Augsburg and Frankfort (1782) as *Sandrina, oder Die Verstellte Gräfin*.

In the opera, the Marchesa Violante Onesti, wounded by her lover, Belfiore, in a fit of jealousy, is believed by him to be dead. She, recovering from her wounds, disguises herself as a lady gardener and goes in search of him. Taking the name of Sandrina, she obtains a position in the house of Don Anchise, where she finds her lover courting her employer's niece, Arminda. In this aria, Sandrina complains of the plight of women. If she sounds a bit like a soubrette, it is understandable, because the heroine is singing as a lady gardener. In a later aria, however, (the "turtle-dove" aria, No. 11, once recorded in German by Elisabeth Reichelt—now unobtainable) we have an enchanting vision of this charming maiden.

The part was written for an excellent singer, Rosa Manservisi, who apparently enjoyed no little success in the role.

The recorded version is sung in an English translation by Eric Blom as "A maiden's is an Evil Plight." There are foreshadowings of Pamina, Fiordiligi, Blonda

and Constanza in the music, which has been shamefully neglected by most singers.

Isobel Baillie sings with a fine sense of style and has been recorded in a large auditorium with a first-rate orchestra.

Quantities are severely limited.

MOZART (WOLFGANG AMADEUS)

MOZART: La Finta Giardiniera—No. 4, Noi donne poverine ("A Woman's is an Evil Plight"). See **HANDEL: Solomon—With thee th'unsheltered moor.**

MOZART: Concerto No. 4 in D major (K. 218) for violin and orchestra. Yehudi Menuhin (violin) & Liverpool Philharmonic Orchestra conducted by **Dr. Malcolm Sargent.** Three 12" imported records (6 sides), Nos. G-DB6146/8; price \$7.86.

Mozart's *D major Violin Concerto*, the fourth of five written in Salzburg in 1775, is among the earliest of his music which has maintained itself in the world's concert repertory. These concertos, written when he was but nineteen, are all similar in pattern—an *Allegro*, an *Andante* (or *Adagio*) and a *Rondo*—and all are similar in instrumental accompaniment, requiring only oboes and horns in pairs, besides the usual strings.

This concerto, dated October 1775, was referred to in letters by both Mozart and his father as the *Strassburg Concerto*, because of the peculiar dance rhythms of the last movement, which are supposed to be derived a dance of the inhabitants of the city of Strassburg.

It was written, like the others, for the Archbishop of Salzburg. Mozart's patron and employer, and were no doubt intended for the composer's own use, since to play the violin was one of his many duties in court.

The soloist has more opportunity than usual in Mozart to display his virtuosity. The opening fanfare-like theme is followed by a lovely melody first set forth by the solo violin. There is much passage work in the development. The movement concludes with a cadenza.

The *Andante* cantabile is a full voiced melody for the soloist. The slow movement, like the first *Allegro* has a cadenza. The final, a *Rondo*, according to Mozartean custom is unusual in the alternation of an *Andante grazioso* and an *Allegro ma non troppo*. There is also a cadenza in this movement.

The work sets a high standard of technical achievement, but beyond that it shows fertility and inventiveness, for apart from its musical value, it is a serious work, skillfully planned and generally in advance of his contemporaries.

Mr. Menuhin, who composed the cadenzas used in this recording, turns in a superb performance which is technically superior to the earlier versions by Josef Szigeti with Beecham and the London Philharmonic and by Kreisler with the same orchestra conducted by Dr. Malcolm Sargent. Menuhin's approach is no less vigorous than Szigeti's but is superior tonally. If the younger violinist cannot match Kreisler's magnificent conception, he adds a fine reading to his long Mozart repertory. The recording is spacious and clear, with a fine balance between the soloist and the orchestra. The conducting is a model of grace and elegance. The Liverpool Orchestra plays cleanly and with distinction. All these things add up to impressive performance.

Limited quantities of manual and automatic sets are available at the present time.

MOZART: Sinfonia Concertante in E flat major (K. Anh. 9-New K. 297b). E. Venzke (oboe), A. Bürkner (clarinet), M. Ziller (horn), O. Rothenstein (bassoon) and the Berlin Philharmonic Orchestra conducted by Viscount Hidemaro Konoye. Four 12" imported records (7 sides, last side blank), Nos. C-LX661/4; price \$7.35.

A few copies of the fine European recording of Mozart's *Concerto for Wood-Winds and Orchestra* are again in stock. These records, originally reviewed in the August 1941 SUPPLEMENT have been extremely popular and are being relisted for the benefit of those who do not like Stokowski's Victor recording of the same work.

POULENC (FRANCIS)

POULENC: Trio for piano, oboe and bassoon. Francis Poulenc (piano), M. Lamorlette (oboe), G. Dherin (bassoon). Two 12" imported records (4 sides), Nos. C-L2223/4; price \$4.20.

This interesting work is once again in stock in a limited quantity. Interested readers are referred to the January 1944 SUPPLEMENT, in which issue the records were last reviewed.

SCHUBERT (FRANZ)

SCHUBERT: Ave Maria, Op. 52, No. 6 & Auf ent halt (Schwanengesang No. 5). Marian Anderson (contralto, in German) & Kosti Vehanen (piano). 12" record (2 sides), No. V-14210; price \$1.05.

Victor is reissuing, or rather, pressing up quantities of the famous Marian Anderson recording of Schubert's Ave Maria. It is one of the best versions available and is being relisted for the benefit of her many admirers.

TCHAIKOVSKY (PETER ILYCH)

TCHAIKOVSKY: String Serenade in C major, Op. 48—Waltz only. See GRIEG: The Last Spring.

TCHAIKOVSKY: Symphony No. 6 in B minor ("Pathetique"). Philharmonic-Symphony Orchestra conducted by Artur Rodzinski. Five 12" records (10 sides) in Set CM-558†; price complete with album \$5.78.

This special release, which constitutes part of the April list, has not arrived as we go to press. To be reviewed in a forthcoming issue.

POPULAR RECORDS

MUSICAL SHOWS AND FILMS

"HERE COME THE WAVES"

Let's Take the Long Way Home & ("GLAD TO SEE YOU"—Guess I'll Hang My Tears Out to Dry). Dinah Shore & Orchestra conducted by Albert Sack. V-20-1634, 52c.

Ac-Cen-Tchu-Ate the Positive & (Jumpin' on the Merry-Go-Round). Artie Shaw and his Orchestra. V-20-1612, 52c.

"BELLE OF THE YUKON"

Sleigh Ride in July & Like Someone in Love. Bing Crosby & John Scott Trotter and his Orchestra. D-18640, 52c.

"ANCHORS AWEIGH"

All of a Sudden My Heart Sings & (Don't Ever Change). Tommy Tucker Time. C-36770, 53c.

"BLOOMER GIRL"

Evelina & When the Boys Come Home. Freddy Martin and his Orchestra. V-20-1621, 52c.

"SEVEN LIVELY ARTS"

Every Time We Say Goodby & Only Another Boy and Girl. Charlie Spivak and his Orchestra. V-20-1636, 52c.

MISCELLANEOUS

Boogie & If I Had You. Art Tatum Trio (Art Tatum—piano, Tiny Grimes—guitar, Slam Stewart—bass). 12" record, No. ASCH-452-1, \$1.57.

Topsy & Soft Winds. Art Tatum Trio. 12" record No. ASCH-452-2, \$1.57.

Enlboro (Voodoo Moon) (Afro). Carmen Cavallero and his Orchestra. 12" record (2 sides), No. D-15059; price 79c. (Reissue)

My Baby Said Yes & And Her Tears Flowed Like Wine. The Phil Moore Four. V-20-1624, 52c.

BLUE NOTE

In addition to our previously listed 12" BLUE NOTE records we have received the following, priced at \$1.57 each.

BN-11: *Vine Street Bustle & Some Day Blues*. Pete Johnson Blues Trio (Pete Johnson—piano, Ulysses Livingston—guitar, Abe Bolar—bass).

BN-21: *Bass Goin' Crazy & Suitcase Blues*. Albert Ammons (piano).

BN-23: *Careless Love & Milk Cow Blues*. Joshua White Trio (Josh White—vocal & guitar, Sidney Bechet—clarinet, Wilson Myers—bass).

POPULAR ALBUMS

NEW YORK JAZZ. James P. Johnson (piano), Frank Newton (trumpet), "Pops" Foster (bass), Al Casey (guitar), Eddie Dougherty (drums). Three 12" records (6 sides) in Set ASCH-A-551; price complete with album \$5.25.

An important addition to Asch's growing catalogue of Jazz selections. The album contains *Euphonic Sounds* (piano solo), *The Dream*, *Hesitation Blues*, *Four O'Clock Groove*, *Hot Harlem*, *The Boogie Dream*. Excellent notes by Charles Edward Smith accompany the set.

SONG OF NORWAY. Kitty Carlisle and members of the original cast of the Broadway production. Six 12" records (12 sides) in Set D-DA385; price complete with album \$6.82.

Not received by our press deadline. To be reviewed in a forthcoming issue.

WOODY GUTHRIE ALBUM. Woody Guthrie (vocal with guitar). Three 10" records (6 sides) in Set ASCH-A347; price complete with album \$2.89.

Talking Sailor, Gypsy Davy, Ranger's Command, Coulee Dam, Jesus Christ, N. Y. Town.

MARY LOU WILLIAMS TRIO. Mary Lou Williams (piano), Bill Coleman (trumpet), Al Hall (bass). Three 10" records in Set ASCH-A351; price complete with album \$2.89.

Russian Lullaby, Blue Skies, Persian Rug, Night and Day, You Know Baby (vocal), I Found a New Baby.

MISCELLANEOUS

EL FLAMENCO. Carlos Montoya (guitar). Three 10" records (6 sides) in Set ASCH-SP100; price complete with album \$3.67.

A fine collection of flamenco music is played by the guitarist Carlos Montoya, whose radio and stage appearances have helped to popularize these gypsy melodies. Included in the album are *Jota, Saeta, Bulerias, Rondaña, Alegrias Rosa, Tanguillo de Cadiz.*

JEWISH FOLK SONGS. Ruth Rudin (soprano) & Instrumental accompaniment. Three 10" records (6 sides) in Set ASCH-A608; prices complete with album \$3.67.

This collection of Jewish folk songs of Eastern Europe and Palestine, arranged by Gertrude Rady and sung by Ruth Rudin contains the following selections: *Farbenkt* (A Yiddish Love Song), *Mit a nodl* (Tailor's Song), *Kegn gold fun zun & Zhankoye* (Soviet-Yiddish Collective Farm Songs), *Zitnu galim* (Palestinean Love Song), *Artsa altnu* (Palestinean Hora).

WALTZES OF JOHANN STRAUSS. American Concert Orchestra. Four 10" records (8 sides) in Set MS-355; price complete with album \$2.62.

Blue Danube; Wine, Women and Song; Tales from the Vienna Woods; Southern Roses; Artists' Life; Voices of Spring; Emperor Waltz; Vienna Blood.

CELEBRATED CONCERT MUSIC. Five 10" records (10 sides) in Set MS-258; price complete with album \$3.15.

Brahms: Hungarian Dance No. 5 & Schubert: Serenade. Roman Totenberg (violin) & Adolph Baller (piano). Haydn: Serenade & Tchaikovsky: Andante Cantabile. String Ensemble. Delibes: Les Filles de Cadiz & Mozart: Die Zauberflöte: Der Hölle Rache (Aria of the Queen of the Night). Judith Hellwig (soprano) & Concert Orchestra. Manna-Zucca: I love Life & MacMurrough: Macushla. Tenor and Orchestra. Friml: L'Amour, Toujours l'Amour & Speaks: Morning. Jan Pierce (tenor) & Piano.

SYMPHONIC FAVORITES. Symphony Orchestra. Five 10" records (10 sides) in Set MS-254; price complete with album \$3.15.

Dukas: The Sorcerer's Apprentice (4 sides).

Rossini: William Tell Overture (4 sides).
Ravel: Bolero (2 sides).

SONGS OF SENTIMENT. Four 10" records (8 sides) in Set MS-354; price complete with album \$2.62.

Moore: Believe Me If All Those Endearing Young Charms; Rasbach: Trees; De Koven: Robin Hood—Oh Promise Me. Jan Pierce (tenor, with piano and organ). Molloy: Love's Old Sweet Song; Gounod: Ave Maria; Grieg: I Love You; Brahms: Lullaby. Amy Laughton (soprano, with piano and string Quartet). Jonson: Drink to Me Only with Thine Eyes. Mixed Quartet & Piano.

NANCY NOLAND. Nancy Noland (vocal) & Piano. Three 10" records (6 sides) in Set DIS-127/132; price complete with album \$3.67.

Nancy Noland, one of New York's most popular night-club entertainers, offers her interpretations of Coquette, Not for Me, Old Man River, That Old Black Magic, How Did it Get So Late So Early, It's a Big Wide Wonderful World.

PLANTATION MELODIES. Continental Symphonette conducted by Sula. Three 10" records (6 sides) in Set CON-23; price complete with album \$2.89.

This album contains twelve Stephen Foster songs arranged for salon orchestra. It contains the following: Old Black Joe, O Lemuel, I Dream of Jeannie with the Light Brown Hair, Ring the Banjo, Come Where My Love Lies Dreaming, Nellie Bly, Old Folks at Home (Swanee River), Oh Susanna, My Old Kentucky Home, Some Folks, Gentle Annie, Angelina Baker.

AGAIN IN STOCK

MUSIC OF HAWAII. Five 10" records (10 sides) in Set D-A10; price complete with album \$2.37.

This popular album of Hawaiian melodies is again available after being out of stock for a long time. The contents and artists are: Song of the Islands & Aloha Oe (Bing Crosby and Dick McIntyre and his Harmony Hawaiians); Hawaiian Islands & My Isle of Golden Dreams (Harry Owens and his Royal Hawaiian Hotel Orchestra); My Little Grass Shack in Kealahakua, Hawaii & King Kamahameha (Ted Fio Rito and his Orchestra); Across the Sea, Hoonanea King's Serenade & Old Plantation (Ray Kinney and his Hawaiians).

ALEC TEMPLETON. An album of Piano Solos. Three 10" records (6 sides) in Set D-A314; price complete with album \$2.10.

The popular pianist Alec Templeton gives his impressions of Blues in The Night, Grieg's Piano Concerto, Summer Time & It Ain't Necessarily So (both from "Porgy and Bess"), Sleepy Lagoon, Tchaikovsky's Symphony No. 6—Andante.

SECOND REVIEWS

BACH (JOHANN SEBASTIAN)

BACH: Partita No. 6 in E minor. Ernst Victor Wolff (harpsichord). One 12" and two 12" records in Set GT-MS2; price complete with album \$3.15.

Bach published the *E minor Partita* in 1731 as the last installment of Part I of the *Clavierübung* (the first installment of which had been published in 1726). Composed in part at an earlier date, (probably for Anna Magdalena), it was rewritten for the *Clavierübung*.

The opening *Toccata* is written in the form of a French Overture (a slow maestoso section, a fugal section and a return to the material of the first section). The majestic slow sections consisting of sweeping arpeggios and powerful suspensions are separated by a wonderful fugue. The harpsichord is quite organlike in its magnificence. Even the piano lacks the sonority of this "tinkling" instrument. The *Allemande*, with its peculiar rhythmic pattern is followed by a lovely *Courante*. The *Aria*, which in the score precedes the *Sarabande*, follows it in the recorded version. It is lighter in spirit than the rest of the work, and serves as an intermezzo. The *Sarabande*, one of Bach's most profound slow movements, exploits to the utmost the emotional possibilities of the harpsichord. Two movements, *Tempo di Gavotta* and a *Gigue* bring this magnificent Partita to its close.

Although Ernst Victor Wolff's playing leaves much to be desired, it is more satisfying than Giesecking's rather small scale version on the piano.

BACH-WALTON: The Wise Virgins—Ballet Suite. Sadler's Wells Orchestra conducted by William Walton. Two 12" records (4 sides) in Set VDM-1817; price complete with album \$2.62.

The music for the ballet *The Wise Virgins* was selected by Constant Lambert from various cantata movements and organ works of Bach and orchestrated by William Walton. It was produced during the 1940 season with choreography by Frederick Ashton.

In this recording we have most of the music in the score. The selections include:

Was Gott tut, das ist wohlgetan (What God has done is rightly done) is the opening chorus of the Cantata No. 99 of the same title.

Herzlich tut mich verlangen (Lord hear my longing) is the organ choral prelude setting of this selection from the *St. Matthew Passion*.

Seht was die Liebe tat (See what His love will do) is the tenor aria from the Cantata No. 85, *Ich bin ein guter Hirt*.

Ach wie flüchtig, ach wie nichtig (Ah! how ephemeral) is the opening chorus of the Cantata No. 20 of the same title.

Schäfe können sicher wieden (Sheep may safely graze) is the soprano aria from the Secular Cantata No. 208, *Was mir behagt ist nur die muntre Jagd*.

Gelobt sei der Herr (Praise be to God) is the choral finale of the Cantata No. 129 of the same title.

The recording is open and resonant, and the orchestra is a good one, which plays with feeling under the exacting direction of the arranger, William Walton. The orchestrations are done with good taste. None is distorted beyond recognition, and in the case of the lovely *Sheep may safely graze*, Walton shows extraordinary sensitivity in his feeling for the orchestra. The set is highly recommended for those who like their Bach orchestrated as well as those who want these infrequently performed Bach selections.

A limited number of automatic sets are in stock.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Symphony No. 1 in C major, Op. 21 (7 sides) & **BRAHMS: Tragic Overture, Op. 81** (3 sides). BBC Symphony Orchestra conducted by Arturo Toscanini. Five 12" records in Set VDM-507; price complete with album \$5.77.

Composed at a time when Beethoven was plagued by his ever-increasing deafness, this symphony had its first performance in the Burg Theatre, Vienna, on April 2, 1800, conducted by Paul Wranitzky. It was well received by the public and moderately so by the critics. To us today, it may not sound like a shocker, but there are many innovations in the score which caused some critics to condemn the work.

Today, however, when we hear the music performed by the fine orchestra of the British Broadcasting Corporation as conducted by Arturo Toscanini, we can get an impression of the hidden power and grandeur of the work. No other recorded performance seems to have the vigor, vitality and humor of the great Italian conductor. The grace and elegance are present in the slow movement, and there is an overall sense of design which some conductors seem to miss.

The orchestra is spaciouly recorded. The hall sound makes the whole performance more exciting. There is a depth and clarity often missing in his domestic recordings.

The last three sides of the album are devoted to a performance of one of Brahms' most perfect orchestral masterpieces. The *Tragic Overture*, Op. 81, was written as a companion piece to the *Academic Festival Overture*, Op. 80, during the summer of 1880 at Ischl. Of them, he wrote "One weeps, the other laughs." The first drafts date back at least ten years prior to completion. It has been supposed that Brahms had originally intended this work as a prelude to a production of Goethe's *Faust* at the Burg Theatre in Vienna, but there is no direct evidence that this is true. Despite the higher opus number, the *Tragic Overture* was written prior to the *Academic Festival Overture*, and had its first performance at a concert of the Vienna Philharmonic Society in 1880.

Here again we have one of Toscanini's greatest readings. There is a deeper sense of Tragedy in this performance than in either of the Columbia recordings which are both good. However, there is a sense of perfection in this performance which is lacking in all others. The recording is first rate throughout.

The coupling of these two works may seem a bit strange at first, but there is really a balance. The Beethoven *Symphony* is a youth, vigorous composition and

the Brahms *Overture* is a mature somber work which forms a sharp contrast.

A limited supply of automatic sets are on hand at the present time.

MOZART (WOLFGANG AMADEUS)

MOZART: Serenade No. 10 in B flat major (K. 361, New K. 370a) for thirteen wind instruments. Members of the Berlin State Opera Orchestra conducted by Fritz Stiedry. Two 12" records (4 sides), No. D-25077/8; price \$1.50.

We have on hand a limited supply of Mozart's magnificent *Serenade in B flat major* in the recorded performance by members of the Berlin State Opera Orchestra, conducted by Fritz Stiedry, well known in this country for his appearances with the New Friends of Music and the New Opera Company.

Only five of the seven movements are recorded here, but two of these are omitted in the fine performance by Edwin Fischer and his Chamber Orchestra, now unfortunately discontinued.

The work also known as the "Grand Partita" was probably written for members of the Munich Orchestra during the time *Idomeneo* was being prepared for production (early in 1781). It is far removed from his usual entertainment music, belonging rather to his most profound chamber music style which includes the string quintets and the Haydn quartets. It is interesting to note that some arranger in Mozart's own time arranged the first three and the last movements for string quintet (K. 46).

The original was scored for 2 oboes, 2 clarinets, 2 basset horns, 4 horns, 2 bassoons and a double bassoon. Today bass clarinets are usually substituted for the basset horns.

The movements included are: I, *Largo-Allegro molto*, II, *Menuetto & Trios I & II*, IV, *Romanze (Adagio-Allegretto-Adagio coda)*, V, *Menuetto*, VII, *Rondo (Allegro molto)*. The recording, while not of the most

recent variety, is still serviceable and may be highly recommended. Those who own the Fischer set need not hesitate to get this recording, as it supplements it, by adding the two movements missing from that performance. Those who do not own that set have this opportunity of adding one of Mozart's major chamber works to their collection. The idiom of the wind instruments may seem a bit difficult at first, but with repeated playing, the listener will begin to see the full glory of the music.

COLLECTION

COLUMBIA HISTORY OF MUSIC BY EYE AND EAR (Edited by Percy Scholes). Vol. V. Music of the Twentieth Century. Eight 10" records (16 sides) in Set CM-361; price complete with album \$6.83.

The contents of this extraordinary collection or anthology are as follows:

Elgar: Sospiri, Op. 70. String orchestra and harp conducted by Walter Goehr.

Strauss (Richard): Der Burger als Edelmann Op. 60—Intermezzo only. Symphony Orchestra conducted by Dr. Malcolm Sargent.

Debussy: Eptigraphe Antique No. 3. Max Pirani & Eric Grant (Piano—4 hands).

Ravel: Shéhérazade—La flute enchantée only. Rose Walter (soprano, in English) & Orchestra.

Vaughan Williams: Communion Service in G minor—Kyrie only. Westminster Abbey Choir conducted by Dr. Ernest Bullock.

Bax: Paeon. Harriet Cohen (piano).

Mahler: Ich atmet einen linden Duft. Charles Kullman (tenor, in English) & Orchestra conducted by Dr. Malcolm Sargeant.

Schönberg: Das Bach der hängenden Gärten, Op. 15, Nos. 5 & 12 only. Erica Storm (soprano, in German) & Mosco Carvner (piano).

Milhaud: Symphony No. 3. Symphony Orchestra conducted by Walter Goehr.

Casella: Serenata-Tarantella only. Jean Pougnet (violin), Anthony Pini ('cello), Reginald Kell (clarinet), Paul Draper (bassoon), George Eskdale (trumpet).

Hindemith: Scherzo for Viola and Violoncello. Paul Hindemith & Emanuel Feuermann.

Falla: Homenaje (for the Tomb of Debussy). Albert Harris (guitar).

Stravinsky: Les Noces—Excerpt from Scene 2. Kate Winter, Linda Seymour, Parry Jones, Roy Henderson (vocal quartet, in English) & Chorus with Percussion Orchestra conducted by the composer.

Bartok: Mikrokosmos—Staccato & Ostenato only. Bela Bartok (piano).

Varese: Octandre—3rd Mvt. (Grave) only. Chamber Orchestra (flute, clarinet, oboe, bassoon, horn, trumpet, trombone, double-bass) conducted by Walter Goehr.

Haba: Duo for Two Violins in the Sixth Tone, Op. 49—1st Mvt. only. Weissmeyer & Stein.

The Bax, Bartok Casella, Debussy, Haba, Hindemith, Mahler, Milhaud, Schonberg and Vaughan Williams selections are all first recordings. The others have been in the catalogues at one time or another, before and since the set was first released.

Varying in musical value from the frankly experimental to the now established classics, these selections serve to illustrate the late romanticism, impressionism, polytonality, atonality, expressionism, extremism in instrumental treatment, microtonality, and the jazz influence on twentieth century music.

Although some of the pieces have dated since they were written, others have established themselves in the concert repertory.

The recordings are uniformly good and the artists wisely chosen. Although some of the composers have written more representative works, the selections are interesting and on the whole, stimulating.

We have a limited quantity of this anthology by one of England's foremost musicologists.

SPECIAL NOTICE

TONE-ART RECORDS

We are able to supply limited quantities of the following 12" Tone-Art organ records, each priced at \$1.57. They are played by Grover J. Oberlée on the organ of St. Thomas' Church, New York City.

Brahms: Choral Prelude, Op. 122, No. 10—Herzlich tut mich verlangen & Karg-Elert: Now Thank We All Our God. No. TA-5.

Couperin: Soeur Monique (arr. Oberlée) & Purcell: Bonduca-Suite (Hornpipe, Air, Trumpet Tune). No. TA-1.

Vierné: Pièces de Fantaisie, Op. 53—Toccata only & Symphony No. 2, Op. 20—Scherzo only. No. TA-3.

These recordings have been out of stock for some time, and now we have in stock a limited quantity. The recordings themselves are good and the surface noise not objectionable. The selections are unusual, as some have never been done before. The most important of these are the Brahms and Purcell. The Vierné selections are of mild interest.

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RECORD CABINETS

We call your special attention to the list of record cabinets we are able to supply at this time. Considering the acute shortage of, and priorities on seasoned material, packing containers and labor, we have been particularly fortunate in receiving a limited supply of the numbers you will find listed on the opposite page. Only the numbers and finishes listed are available, all others shown in our special record folder have been discontinued for the duration.

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